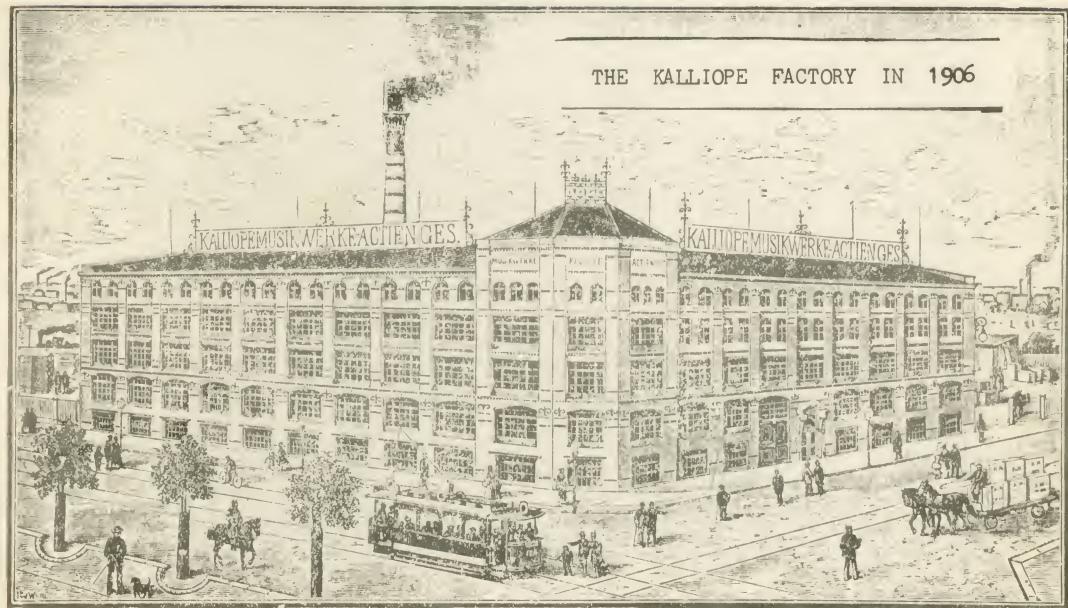




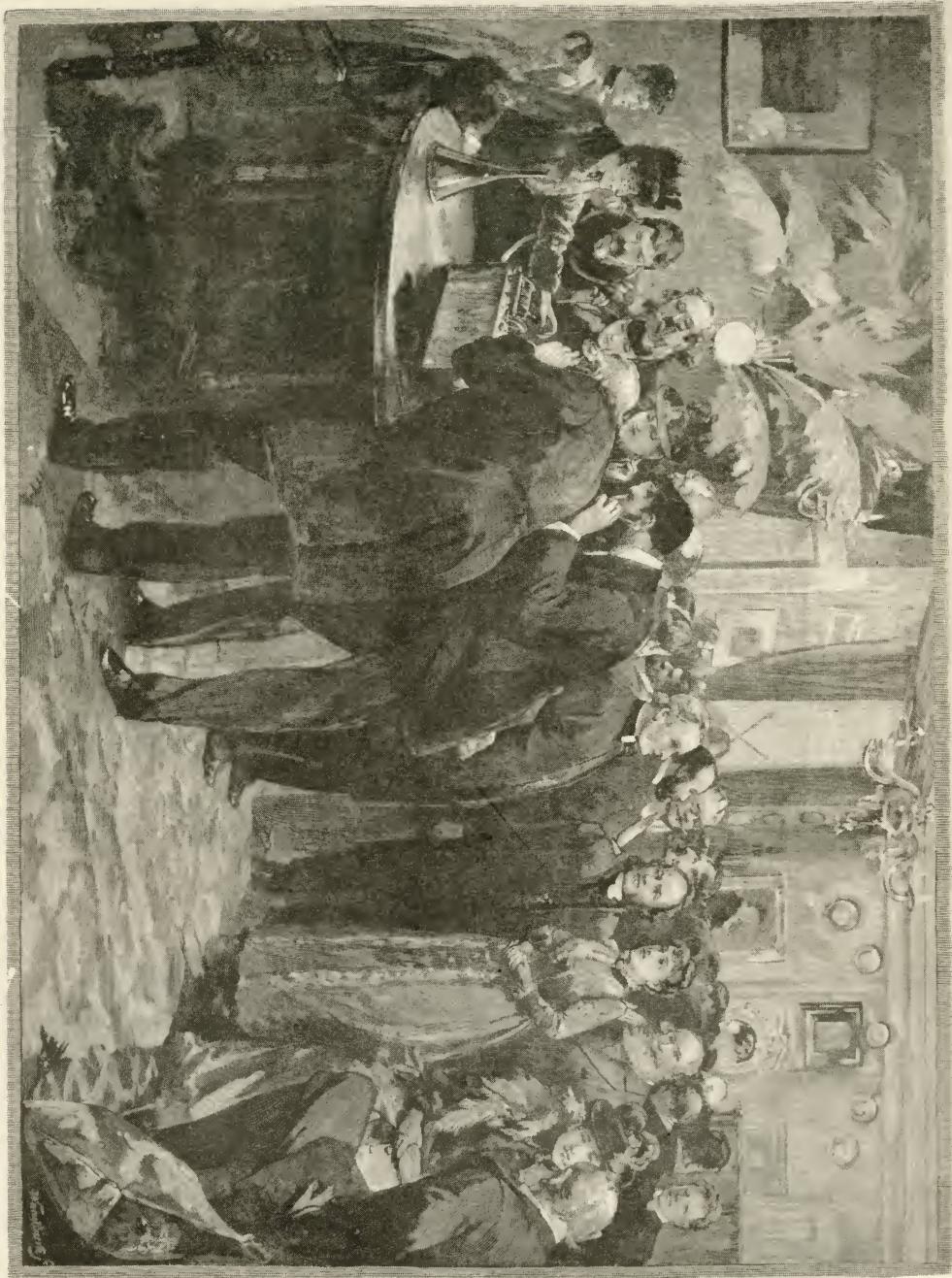
No. 29

FEBRUARY 1966

RECORD
ABERYSTWYTH
SUNSHINE



A MEETING OF THE BROWNING SOCIETY
to listen to a cylinder of the poet's voice. From 'Black and White' MAGAZINE, 14, Feb. 91
(At the home of Rev. H. R. Hawes, Chelsea.)



A MEETING OF THE BROWNING SOCIETY

31st December, 1890

On 31st December, being the anniversary of Browning's funeral in Westminster Abbey, a number of friends and admirers of the poet, chiefly consisting of the Browning Society, met together at the residence of the Rev. H. R. Haweis, Queen's House, Chelsea, for the purpose of listening to the phonograph recording of the poet's voice. Among the guests were Archdeacon Farrar, Dowager Lady Westbury, Dr. Farquharson, M.P., Lady Dorothy Nevill, Dr. Furnivall (President of the Browning Society), Mr. Lewis Morris, Mrs. Holman Hunt, Mr. Oscar Browning, Mr. Francis Galton, and Colonel Gouraud, who brought with him the phonographic cylinder that recorded the words uttered by Robert Browning at the house of Mr. Rudolph Lehmann, on 7th April, 1889. Before the proceedings commenced, Mr. Haweis, one of the Vice-Presidents of the Browning Society, said he should like to call attention to the special nature of this occasion, and the circumstances which led to their meeting there today. Some weeks ago Colonel Gouraud, himself, and Dr. Furnivall were at Edison House, and enquiry was made whether the cylinder containing Browning's voice was intact. Dr. Furnivall, drawing attention to the fact that that day was actually the anniversary of Browning's death in Venice, it was perhaps the most suitable day in all the year to examine the unique and sacredly-guarded cylinder. The wax accordingly being placed upon the machine, the poet's voice was heard reproduced and the utterance found to be perfect. When it came known that Browning's voice could be heard, a great many of his friends and admirers expressed a strong desire to have the privilege of listening to it. Some difference of opinion, said Mr. Haweis, on the occasion, has been expressed about the propriety of listening to a dead man's voice at all, especially such a one as our late friend; but, speaking for myself, I cannot see much difference between the record of phonography and that of photography - the one records personality through vibrations of light, the other records it through vibration of sound. Precisely the same prejudice was felt against the record of the Daguerreotype in the early days before use and wont had familiarised us with the spectacle of light-waves bearing the very image of the human face and form made fast by a purely chemical process on a metal plate or paper - the sound-waves are now made fast for reproduction on a wax cylinder and only the marvel and the novelty of it excites in some apparently a feeling of misplaced shrinking and repulsion. Speaking for myself again the effect of hearing Browning's voice is precisely similar to that of viewing his photograph - and as matters of taste the two must stand or fall together. If we even carry the hair of our beloved dead ones in lockets and wear their memorial photographs in brooches, why should we dislike or shrink from hearing the sympathetic tones of their voices? This is, surely, the highest and noblest function of phonography - to record the voices of the mighty or the beloved dead; and the time is near at hand when it will be thought as much a duty thus to retain the utterances of great men as it is to submit their features to the photographic lens or the painters' canvas.

Dr. Furnivall spoke a few words in a similar strain, remarking that we should indeed be grateful if it were possible to reproduce the voices of Chaucer, Milton, and Shakespeare. The company then grouped themselves round the phonograph and listened in

perfect silence to the dead poet's voice.

First came a message from Colonel Gouraud to Mr. Edison announcing that Mr. Browning would follow him, and then after a cheery "Ready"? Browning's well-remembered voice, with all its characteristic intonations, recited a few lines from "How we brought the good news from Ghent" commencing -

"I sprang to the saddle and Joris and he . . ."
down to the lines -

"Speed echoed the . . . - "

when his memory stumbled, and presently he admitted, "I am exceedingly sorry that I cannot remember my own verses, but one thing I shall remember all my life, and that is the astonishing sensation produced upon me by your wonderful invention". A short pause followed, during which the poet was probably begged to "sign" his communication, and then a cheery "Robert Browning" was shouted through the phonograph.

General thanks to Colonel Gouraud, and to Dr. Furnival and Mr. Haweis as hosts, and a few words in memento of the occasion spoken into the phonograph, closed this very interesting and rather solemn meeting.

Reprinted from "BLACK AND WHITE" magazine for 14th February, 1891, kindly loaned by David McCallum.

Editor's Note: It is exceptionally interesting to be able to reprint the above article and the picture facing the previous page for this cylinder still exists and was re-issued in part on the Gotham long-play record "History Speaks". Since my earlier reference to these records Members have requested their address. I am afraid that the Company left its New York address and left no forwarding address. -

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LUISA TETRAZZINI

By Gordon C. Bremly

Our photograph inside the back cover of this issue shows Luisa Tetrazzini recording in London for the Gramophone Company on 10th December, 1907, and the caption mentions her having recorded Care Nome, Polacca (mignon), Bell Song (Lakme) and Fors o Lui (Traviata).

The Gramophone Company lost no time in signing up Tetrazzini to make records after her sensational debut at Covent Garden on Saturday 2nd November, 1907 as Violetta in Traviata, with Fernando Carpi (Alfredo) and Mario Sammarco (Germont). Although the soprano had a fine reputation in Italy and had scored a tremendous success in South America, she was virtually unknown to the London audience, and there were many empty seats. The reception was cool at first probably thinking this would be just another soprano but at the end the newcomer received one of the warmest ovations heard at Covent Garden for many years. Herman Klein the famous critic said "as"Violetta"

her brilliant vocalisation created something of a sensation". The newspapers were lavish in their praise. One critic claimed that "the new soprano should be the greatest attraction Covent Garden has ever had", and another critic "Probably not since Patti first sang in the part has there been so great an ovation".

One can imagine how Melba, who was the reigning Queen at Covent Garden, felt about this.

Tetrazzini's arrival at Covent Garden by what has been called the back door helps to show the difficulty many artists encountered in obtaining an engagement there in the days of Melba.

Percy Pitt, the musical director has stated that "as it was impossible to secure the services of any well-known artist for the latter half of the season, and as Tetrazzini happened to be available, it was decided to approach her.

Needless to say the remainder of her appearances during the season were to a packed theatre. She sang Violetta again on 12th November, and on 15th November astounded the audience with her amazing pyrotechnics in the title role of Lucia di Lammermoor with Carpi as Edgardo and De Luca as Enrico.

23rd November saw her appearing as Gilda in Rigoletto, when some of the critics considered that her somewhat matronly appearance taxed the imagination as to the girliness of the character, but were unanimous in their praise of her vocal accomplishments. In this performance the Duke of Manua was John McCormack, who had also made his Covent Garden debut a few weeks earlier on 15th October as Turiddu.

Tetrazzini made recordings of arias from each of these operas for the series of records issued in 1908. The twelve records are listed below. It appears that probably the first 9 resulted from the session shown in our photograph and the last 3 resulted from a later session (or sessions).

The Soprano continued to appear in London each season until 1912, and further recordings were made in London each year and issued to the public.

Victor recordings were also made in New York from 1911 to 1914.

Readers are referred for further information about Tetrazzini to the article and discography in the August 1949 issue of "THE RECORD COLLECTOR" and to "Two Centuries of Opera at Covent Garden" by Harold Rosenthal, to which the writer makes grateful acknowledgement.

Readers wishing to hear these 1908 recordings may do so on the Olympus L.P. record number CRL 210.

TETRAZZINI'S RECORDINGS FOR THE GRAMOPHONE COMPANY

London, 1908

1. Rigoletto	Caro Nome (Verdi)	H.M.V. number	053141
2. Mignon	Io Son Titania (Thomas)		053142
3. Lakme	Bell Song (Delibes)		053150
4. Dinerah	Ombra Leggiera (Meyerbeer)		053143
5. Lucia di Lammermoor	Splendor le Sacre (Donizetti)		053144
6. Nozze di Figaro	Voi che Sapete (Mozart)		053145
7. Barbiere di Siviglia	Una Vnse Poco Fa (Rossini)		053146

8.La Traviata	Sempre Libera (Verdi)	053147
9.Don Giovanni	Batti Batti o Bel Masetto (Mozart)	053148
10.Romeo e Giulietta	Nella Calma (Gounod)	053195 and DB542
11.La Traviata	Ah Fors e Lui (Verdi)	053196
12.Voci di Primavera	(J.Strauss)	053197

* * * * *

Our other illustrations

We see the Kalliope factory as it was in 1906. The Kalliope Company, situated in Germany was a maker of musical-boxes, both cylinder type, and disc, similar to the more familiar 'Polyphon'. They also make gramophones and gramophone records. Their records are not commonly seen. Your Editor has seen records with a purple label, with the name 'Kalliope' in gold, looking very similar to our illustration of the front page of one of their catalogues. You may be surprised to see that we carry an advertisement for the Welsh seaside resort and university town of Aberystwyth. Your Editor was surprised one morning to see a gramophone disc printed on his correspondence as part of the cancellation of the stamp, and thought you might also be intrigued. We are grateful to Mr. Roberts, the Head Postmaster of the Aberystwyth area for his permission to reprint this 'cancellation'.

Polyphone attachments were supposed to give one a better and louder reproduction of cylinders. Both reproducers were to play in the same 'track', but one imagines that there must have been a slight echo. These were advertised in 1903 and cost:-

'Polyphone' for double diaphragm reproducer with nickel elbow,

For Edison Standard phonograph £3 - 3 s.

" " Home " £3 - 10 s.

" " Concert " £5 - 0 s.

As these attachments, in their day, were as expensive as many phonographs themselves, it is no surprise that they are not commonly found.

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THUMB NAIL SKETCHES No.%" 21

by TYN PHOIL

Edison Blue Amberol. 28149

Valse 'Voci di Primavera' (Strauss)

sung, in Italian by MELITA HEIM

Johann Strauss, the eldest son of the 'Waltz King' was born in Vienna in 1825, and had from infancy, a passionate love of music. Strange to say, his father frowned upon his ambition, but his mother secretly encouraged and taught him, and at the age of six, wrote his first waltz, "First Thought".

At nineteen years of age he became an orchestral conductor. On the death of his father, he united his own and his father's orchestras and made a grand European concert tour.

For more than ten years he conducted the summer concerts in the Petro-Pavlovski Park in St.Petersburg (now Leningrad).

In 1863 he was appointed director of the Court Balls held in that City, but soon resigned in favour of his younger brother Eouard. Some 400 or 500 waltzes have come from his pen, "The Blue Danube" being the most famous of them all.

He wrote, also, many aperettas, the popular Fledermaus still being performed.

The 'Voices of Spring' waltz, here reviewed, is an exceptionally brilliant vocal number and shows the style that made Strauss so popular. Its technical difficulties demand considerable vocal skill, and Melita Heim has taken it in her stride, and made a breath-taking recording.

Strauss died in 1899.

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LAMBRIGOT'S TOY PHONOGRAPH

contributed by A.D.Besford

While looking through some old books, I came across the following article which may interest Members.

"In the town of Albi, near Toulouse, there lived an Inspector of Telegraphs named Monsieur Lambrigot, who invented a very cheap but workable toy phonograph. It consisted of a base board of wood upon which were attached several peculiar rod-like lengths of lead strip of a half-round section, each mounted on strips of wood. These lead strips carried indentations, and were a form of 'record'. Supplied with the set was a small stiff paper 'horn', attached to about sixteen inches of lead wire to a disc of card about 1½ inches in diameter.

To make the phonograph "talk", it was necessary to draw the card disc steadily along the strip of lead record, holding it upright, as shown in figure 1 overleaf. Although it might be thought that a disc of harder material would yield better results, anything too hard would rapidly wear out the recording surface, besides being more costly to produce.

One of these records is shown in figure 2 overleaf. The lead wire used for them was about 3 to 4 mm. in diameter. To make a recording, a special machine was used at the factory, and was not sold to the public. Details are lacking of this, but it had a tra 'versing arm which carried a recording head ("x" in fig.2). A disc acted as a diaphragm and was attached to a stylus bar "y" having a concave end f to fit the surface of the wire. Sound waves vibrated the diaphragm which indented a 'hill and dale' recording in the lead wire as the head moved along it.

When one of these records was made, it was pressed into a bar of stearine wax shaped into a trough like figure 3, which took an impression of the undulations. The bar was then dusted with graphite powder to make it conduct an electric current, and was placed in a copper plating solution, and connected up so that a layer of copper was deposited upon the surface. When this was of a sufficient thickness, it was prised off, and mounted on a machine which stamped out further lengths of lead wire with the impressions of the recording. It was said that these 'records' sold for only a few cents each, but apparently a small profit on each one was made.

** from Workshop Receipts. E & F.N.Spon Limited**

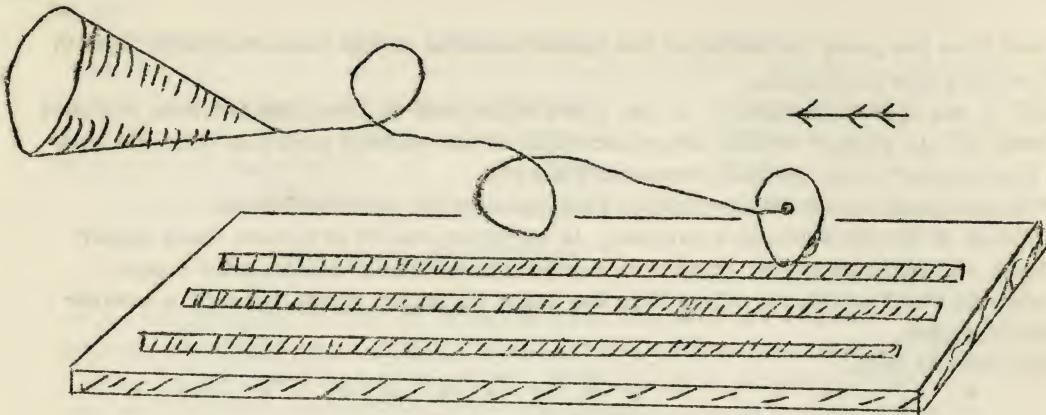


Figure 1.

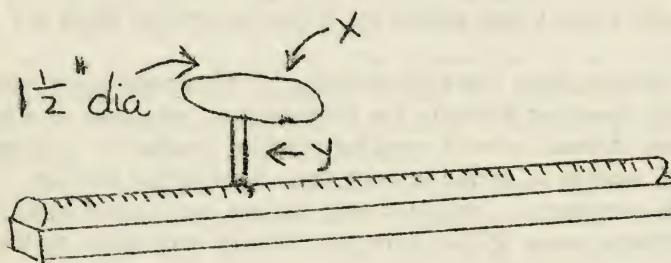


Figure 2.

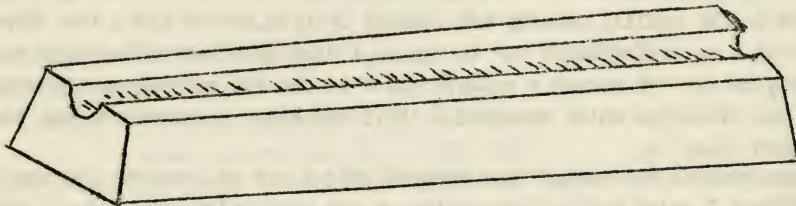


Figure 3.

Lambright's
Toy Phonograph

I am very sorry indeed to pass on to Members the sad news that my dear old friend Fred Arkell passed away on 18th January, following an operation the previous Thursday.

He and his wife only recently celebrated their Golden Wedding, on which day I was pleased to take photographs of them.

Mr. Arkell joined our Society in its early days, and his name features in our records. He was always an experimenter in connection with our hobby and letters may be seen which he wrote to the 'hobby' magazines of those times. As you know, he was a skilled precision engineer right to the end and I greatly value the items of equipment which he made for me with superb workmanship.

Fred Arkell spent his business career as a Radio Consulting Engineer with the British Thompson Houston Company at Aldwych, joining them in 1924 and continuing until his retirement.

His kind and genial personality will be long and affectionately remembered and I am grateful that as one of its earliest Members, the Society thought fit to give him Honorary Membership in these latter years. During his lifetime he derived much pleasure from his phonograph.

He met several Members during the Worthing Exhibition - including a long chat with Gerry Annand, which he said afterwards, gave him pleasure.

Sydney Carter.

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AROUND CAMBERWELL GREEN

by 'Camberwell Beauty'

In December the derelict Camberwell Palace was demolished. It had been closed for about ten years, and was recently gutted by fire, but had had a varied history since it was built and managed by Herbert Campbell, Dan Leno and Harry Randall together with the Croydon Empire and Granville Theatre at Fulham. The three lost money on their venture, and the Camberwell Palace later became a cinema, then returned to variety in the post-war years - it was from here that the 'Variety Band-box' programme was broadcast on Sunday evenings - and it ultimately died in the familiar way with 'girlie' shows.

Half a mile away in Southwell Road, off Coldharbour Lane, stands what used to be the Fred Karno Fun Factory, where some of our greatest comedians learned their business. This building still stands out, but has been used for other purposes for many years; one of those L.C.C. blue commemorative plaques would draw attention to the place where Charlie Chaplin, Stan Laurel and many others mastered their trade. Half a mile away in Akerman Road, a blue plaque marks the house in which Dan Leno lived.

Camberwell Green has another claim to fame in a slightly different field. In a house long demolished and covered by Ruskin Park, Mendelssohn wrote the Spring Song, one of the Songs without Words, and the alternative name for this famous piece is "Camberwell Green"; the Green is now an acre of laurel and privet bushes and overhanging trees, all stunted by soot and diesel fumes, and quite an unlikely domain for the butterfly Camberwell Beauty, which takes its name from the district.

ONE BRIGHT SUMMER AFTERNOON

by Gerry Annand

When the late Joe Cramp was among us, I used to spend a lot of my time at Braintree, and in the latter half of 1958, I was there rather more than I was at home. From time to time, Joe had inserted advertisements in several local papers, as we all do, hoping that something good would turn up.

Mainly, these insertions yielded 'Pucks' and 2-minute 'Gems', which one might come to expect in reviewing rural Essex of sixty years ago.

I inflicted myself upon that estimable couple on the 26th July, 1958 and the following few days we chased some of the clues. Nothing much happened except that at one place with a side entrance like the start of a forest Beattie and Joe were stung severely by clouds of mosquitoes. My tussle in the Middle East with sand-flies makes me immune from the attacks of the milder English types. This yielded a 'Gem' and some half a dozen 2-minute waxes.

On the Friday morning, 1st August, at breakfast time, Joe handed a letter to me. It was from a chap to say that he had 400 Blue Amberols for sale, and could we come over that afternoon. He wrote from Thaxted.

This is one of a cluster of the most beautiful villages in England, the gateway to which is the twenty-two miles of the Rodings, themselves having the glory of Epping Forest all around. After breakfast, Joe and I walked down Fernie Road to where Mick Dawson lives.

Mick, by profession, is a long-distance taxi driver, but more important, a friend of the family and a keen assistant to all of these expeditions. Yes, Mick was available and came round at 2.30. The route to Thaxted winds through what must be the least unspoiled places in the country. We went through Panfield, Shalford and Great Bardfield and at Thaxted I might have stepped back six centuries.

Along a sleepy, dusty main street, we found number 35 and Mr. Maurice Radburn in person. This was on the right hand side of the road and on the left of the house was a large lawn. In the ordinary way this would call for little comment, but on this lawn stood a crocodile, with its mouth parted open, showing its red throat and rows of vicious teeth. "He's alright", said Mr. Radburn, "quite tame! Just go and stroke him." Naturally, none of us felt inclined to do so! Then Maurice confessed that he is one of the few people in this country who manufacture stage properties for pantomimes and special galas and fetes.

Inside his place looked a shambles. In the small front room stood a rocking horse just as uncannily real-looking as the crocodile. The chimney breast looked as though a bomb had hit it. Maurice explained that a thrush had become fixed in the flue, so he took out a few rows of bricks to release it. I like him from that minute.

Under the window were rows and rows of Blue Amberols, about 400 in all. Their owner apologised for the lack of boxes, which had rotted in a shed. Explaining this he asked 2s, 6d. each for them. I said, 'Surely you don't want to sell them in ones and twos, and for our part, I couldn't see us plodding through our them to select those we

required. I added "Maurice, I'll tell you what, I'll take the lot for £10."

He was delighted and said how much more room it would give him.

We left with out haul about 4.30; back to one of Beattie's attractive teas . . and the end of 'one bright summer afternoon.

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THE CHAIRMAN'S CHAT

by George Frow

Few would disagree that the last issue of the 'News' was the most outstanding so far, and we must be grateful to Ernie Bayly for maintaining such a high standard, and at the same time attending to the correspondence of our expanding Society. Our magazine is appreciated all over the world, as I know from my letters.

In his articles on his grandfather's work, Oliver Berliner turns interesting light on the disc and cylinder controversy; how ridiculous it seems that almost ninety years after its invention, we are still dragging a stylus along a groove, but nobody has yet devised anything more conveniently stored, duplicated, or economically manufactured or played back. Also, there has always been the problem of the groove-crowding at the inner end of the spiral, which was so often the bugbear of the 78's. Several systems, including Pathé, tried to obviate this by means of a centro start, while Pemberton-Billing persevered with a constant-speed groove which required a separate controller, but this could be employed only with a strong gramophone motor to be successful.

In these highly technical electronic times, it seems that we shall have the conventional mechanical gramophone record with us for many years, until someone devises an improved system to give "instant music", something a reel of tape just cannot do.

Leonard Petts' article on the voices of famous explorers on records provokes for me a question that is difficult to answer, unless one possesses both the Edison Amberol and the H.M.V. recordings of Sir Ernest Shackleton. Having the H.M.V. disc, I have often wondered if this was a dubbing of the cylinder, which was recorded in April or May, 1910, probably in America where Shackleton was lecturing, as the quality of sound on H.M.V. D377 is much more distant on the Shackleton side than the Peary which suggests a dubbing, something not too unusual in those days.

Shackleton lived at Sydenham, not far from where this is being written, and the house has a blue commemorative plaque on it, as has Dr. W. G. Gravé's nearby, while relics of his Antarctic journeys were kept at a Dulwich College but some of these were destroyed during the last war.

For the benefit of Country Members, we can report that the film show at the December meeting was a complete success, and our thanks go to our Members Mr. & Mrs. Edward Roberts for arranging and projecting it so efficiently. With the early films that we saw, projection at the correct speed is so essential, otherwise they look ridiculous, as followers of Charlie Chaplin at News Theatres will agree. Early attempts at sound dubbings, using discs and cylinders were also shown, and these were fascinating, as was an example of 'de Forest optical sound' of the early Twenties, with a longish extract by Bransby Williams, whom we know so well from cylinders. To round off, we came right up to date with a 1955 film about motor racing, in beautiful colour, which had got lost from the projector, but was recovered.

been edited and assembled by Edward Roberts.

In the first programme of the New Year, Leslie Kaye covered similar ground by including records of artists of the early talkies; sound-discs of the Vitaphone era can still be found occasionally, though usually in rough condition, 12" or 16" with centre-start, and playing time according to the length of the film it accompanied.

Sydney Carter presented some cylinders, both 'Blues' and wax, in a fifteen minute programme on Boxing Day afternoon in the 'Home service'; with his home-built electric reproducer there was very little surface-noise, and it is to be hoped that someone in the B.B.C. looks him for further programmes. It is high time the Society had a regular representative doing this sort of programme, and someone who can dispose of this old canard about "scratchy old phonograph cylinders".

Just after Oliver Berliner's article was published I read that the ~~pin~~ was invented by a Norwegian, John Vaaler in 1899. It only remains for us to find out for him when the safety pin was first invented.

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OUR MEETINGS FOR -

8th March Len Watts 'Centre-start Pathé discs'

12th April W. Brott 'Opera on cylinders'

I. Sampson 'Jazz'

a correction-

11th October The Annual General Meeting

* * * * *

WANTED - A KIND HEARTED MEMBER who will read each HILLANDALE NEWS on to tape for our blind Member Mr. Jack Willis [REDACTED]

Warwickshire. His sister would welcome this relief in her reading duties. Now that our Member Albert Kenyon has unfortunately also lost the sight from his remaining eye, perhaps the same recording, once made, could be sent along to him as well.

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YOUR SECRETARY/EDITOR regrets some delay in replying to letters since Christmas. The mail has been incredibly heavy - but all will be answered as soon as possible.

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Following upon the success of the reissue of the 1903 Grand Opera records on L.P., it is noted that this month C.B.S. have reissued an L.P. "Boston Opera Company 1909-14," including names like M. Garden, Nordica, Destinn, Slezak, Zenatelli, Boninsegna, Lipokwska, Fremstad, Baklanov, etc. The number is C.B.S. - 72379.

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THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd

No.12a. "Way Down Scuth" by the Heidelberg Quintette. Edison Blue Amberol 1531.

Gerry Annand has come to my assistance

I commence with the title of the record which I reviewed in the last issue, and firstly may I express my thanks to all those Members who wrote making suggestions

of the identity of the fifth voice which I said was 'Wrapped in mystery'.

It is to Gerry Annand that I gratefully award the first (honorary) prize in this competition, for not only did he supply the name of the mystery voice, but he also corrected my attempted identification of two other of the voices. Gerry wrote saying that the recording was made in 1912 and the correct composition of the Quintet was - Will Oakland, John Bieling, Billy Murray, Steve Porter and William F. Hooley.

This just shows how difficult it is, after a lapse of fifty years or more, to identify the voices by listening to sound. However, Gerry has more reliable information to hand and has kindly supplied me with the composition of other "groups" in the Edison catalogue, and the publication of them will, I feel sure, fulfill a long felt want among Edison enthusiasts all over the world where the HILLANDALE NEWS is circulated.

Some of the names in the following list I have managed to identify. I expect other collectors have managed to do this from time to time when listening to their records. The bulk of this information has come from our President :-

THE FRANK CROXTON QUARTETTE is Agnes Kimball, soprano; Nevada Van Der Veer, contralto;

Reed Miller, tenor; Frank Croxton, bass.

THE PREMIER QUARTETTE is Billy Murray, Steve Porter, John Bieling, William F. Hooley.

Note, there were many changes in this group, but these four names may be regarded as basic.

EDISON MIXED QUARTETTE is Florence Hinkle, Mary Porter Mitchell, John Young, Frederick Wheeler. These four singers constituted the inaugural Quartette, but by 1909 Margaret Keyes became the contralto to replace Miss Mitchell.

THE PEERLESS QUARTETTE is Albert H. Campbell, Henry Burr (Irving Gillette), Arthur Collins, John H. Meyer. These were the 'pioneer' group under this name, but the personnel changed with time.

THE KNICKERBOCKER QUARTETTE is John Young (Harry Anthony) George M. Stricklett, Frederick Wheeler, Gus Reed. These remained constant 1906 - 1915.

"THAT GIRL" QUARTETTE is Harriet Keys, Allie Thomas, Precis Thompson, Helen Summers.

THE METROPOLITAN QUARTETTE is Florence Hinkle, Margaret Keys, John Young, Frederick Wheeler.

The VENETIAN INSTRUMENTAL TRIO is Eugene Jaudas, violin; Eugene Rose, flute; Charles Schuetze, harp.

THE TOLLEFSEN TRIO is Madame Schnabel Tollefson, piano; Paul Kufer, cello; Carl H. Tollefson, violin.

This time I have dealt with nine groups and hope to mention more in the future. I propose to deal with most of the important ones, briefly reviewing the best of their output. But, which do YOU consider the best records of each group? Have you any particularly favourite records of each group which you would like to boast? If so, write to me at [REDACTED] Essex.

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JACK HYLTON FANS FORWARD . . . I am trying to find out all the information that I can concerning the recording dates and records of Jack Hylton. I should welcome the assistance of Members, and be pleased to correspond with those of similar interest.

Alasdair Fenton, [REDACTED] Lanarkshire.

1909 The POLITICAL SCENE

by Leonard Petts.

By 1909 the gramophone was fast becoming a new form of political propaganda. Thanks to the recording activities of the Gramophone Company Limited(H.M.V.) the political temperature of that year has been well caught on records, and an exciting year it was with the Suffragette movement and the Budget sparking off the political fireworks.

On H.M.V. 01027 Mr. Lloyd George, as Chancellor of the Exchequer, speaks on his memorable "People's Budget" which brought down the wrath of the House of Lords upon his head. On 1st January the Liberal Government had instituted its Old Age Pensions; they were to build four new battleships; they planned unemployment benefits and land reform. All these and their "free trade policy" required money - more money than ever before - and the rich were to pay the most. In addition, he tells us, "A vast yearly income", was to be raised from taxing motor cars, "to make our roads safer and freer from the nuisance of dust." It was the dawn of a bright new era!

Prime Minister Asquith on H.M.V. 01026 speaking for his Government tells us, "We are, in the budget of this year(1909) appealing to the patriotism and self justice of our countrymen to meet our national necessities. It is never pleasant to pay taxes," but he adds that the Budget "does not add one penny to the necessities of life."

Mr. Churchill, who was then a member of the Liberal Party, makes a speech on H.M.V. 01025 Forestalling criticism from the lower orders he says, "The working classes at least have no reason to complain. Nothing in the Budget touches the economy of the cottage home . . . The main increase in the present year is placed upon the main body of the wealthy classes of the country . . . and that class which enjoys more than any other opportunities for pleasure!" "The Policy of the Conservative Party", he goes on, "is to impose taxes not only on our tea and sugar but also on our meat and bread. Their(the Conservatives) taxation will make food dearer, our(the Liberal) taxation will make land cheaper. That is our policy, that is the issue, choose for yourselves."

The recording of Miss Christabel Pankhurst on H.M.V. 01016 was made in 1909 a few hours after being released from Holloway Prison after one of her numerous incarcerations .. for her political activities.

Unfortunately, Miss Pankhurst's pronouncement that "1909 must and shall see the political enfranchisement of the British women", did not bear fruit; in fact, nine years and a world war were to pass across the face of Britain before some of its women were allowed to go to the Polls in the General Election of 1918.

"Votes for Women" was announced to the astonished world at a meeting in the Free Trade Hall, Manchester, in 1905 at which Miss Pankhurst and Miss Annie Kenney unfurled a banner inscribed with those terrible words. This is said to be the first time that this now famous slogan had been publicly displayed. For this crime, and for asking "Will the Liberal Government give votes for WOMEN?" they were forcibly ejected by an army of MEN. The two women were later arrested, becoming the first of many to go to jail in their struggle for the right to vote.

Perhaps the political feeling of the year 1909 is best summed up by Mr. Barclay Gammon in his "Suffragettes Anthem" (Odeon 0651) sung to the tune of "Waiting at the Church"

"There was I waiting in the cold,
Waiting in the cold, chained up in the cold,
When they said that we were being sold
Oh! how it did upset me.
When we shouted, "All we want's the vote",
Asquith sent a note,
And this is what he wrote,
"Sorry to say can't let you in to-day
Lloyd George won't let me." "

The Records

H.M.V. 01025 (single-sided) Speech on the Budget - Mr. Winston Churchill.

issued 1909. Later re-issued as one side of H.M.V.D379.

Deleted 1941/42.

H.M.V. 01026 (single-sided) Speech on the Budget - Mr. Herbert Asquith.

issued 1909. Later re-issued as one side of H.M.V.D379.

Deleted 1941/42.

H.M.V. 01027 (single-sided) Speech on the Budget - Mr. David Lloyd George.

Issued 1909. Later re-issued as one side of H.M.V.D381.

Deleted 1941/42.

H.M.V. 01016 (single-sided) Speech - Suffrage for Women.

Miss Christabel Pankhurst.

Issued 1909. Deleted 1941/42

Odeon 0651 "Suffragettes Anthem" - Mr. Barclay Gammon.

* *

supplied by Douglas Moncrieff

A. The "Funny Folks' Annual" of 1881 had a series of comic anticipations, among which was one that Edison should be called upon to invent a method of solidifying the London smog so that it could be used as fuel.

"Edison' solidified fog blocks. Why burn coal?

Why Fog is the fuel".

"Best London Fog. Prices this day :- Best West Ends 1s.2d.

Black Wall Ends 1s.0d.

Serpentine Main 10d."

- - - - -
B. A short story by Arthur Conan Doyle called the "Voice of Science" was published in the Strand Magazine for March, 1891. The point of the story is that the villain is denounced by a phonograph - the hero having altered the recording. The following extracts give the phonograph references :-

" 'How funny it seems,' exclaimed Rose, glancing at the square box-like apparatus, which stood in the post of honour on the central table, 'to think that this wood and metal will begin to speak like a human being.' "

"...the phonograph, with wires, batteries all complete, stood ready for the guests whom it was to amuse . . .".

"...Very carefully he drew forth the **slips** of metal which recorded the learned Professor's remarks, and laid them aside for future use. Into the slots he thrust virgin plates, all ready to receive an impression, and then, bearing the phonograph under his arm". . . .

Well? What had Conan Doyle in mind?

* * * * *

SHELLAC SHORTS No.1.

by Bill Tregoning

"Ave Maria" sung by Rosalina Chalia

with flute obligatto and piano accompaniment.

nine-inch Zonophone 576

Rosina Chalia's name was first made famous by Gianni Bettini in the 1890's. He heard of her unique talents as a colatura soprano in a performance of the Metropolitan Opera about 1891 and immediately signed her up for a contract to record. Her beautiful rendition of this Ave Maria is exceptional; she tackles the high notes with ease befitting a true artist. With typical Cuban flamboyance, Chalia attacks the score with gusto and the result, a magnificent recording. The only mar on this beauty is the typical and sometimes amusing "tin pan alley" "vibrato" finishing chord so necessary to a recording of the times. In all other cases, I could see this, i.e. sentimental ballads, etc., but not in this record. Oh well, that's life!

* * * * *

THE MAHOGANY MONSTER

by Edward Murray-Harvey

Large cabinet gramophones - those which stand upon the floor - are not the type of items which abound in most people's collections. They are too large and too heavy. But the early ones (that is to say NOT those in which every available cubic inch of space is devoted to the horn) generally have room in which to store a surprising number of records; an advantage not to be overlooked.

At present, I have four monsters. The only one in which records cannot be stored is banished to the loft. It has a better tone (a larger horn) than the others, but it is not so interesting. Anyway, the tone is not as good as that of an E.M.G.

My oldest monster (and my favourite) must have been made in 1907. I feel that it is not generally realised that G & T made internal-horn gramophones. At about this date G & T reverted to 'The Gramophone Company'.

The H.M.V. trademark is in the lid. The form of the trademark is to my belief rather unusual. In the picture, the dog, Nipper, and the gramophone are standing on a slab of wood, the edges of which are clearly defined. On the front edge of the slab is written "His Master's Voice". There is not frame to the picture and no background.

On the tonearm, which is of the usual type, the "Recording-Angel" is engraved at the T-junction, and below the Angel and his disc is written "Gramophone Co. Ltd."

But the soundbox says very clearly "Gramophone and Typewriter Ltd. London-Berlin-

- Paris." It is an Exhibition box. I conclude that when G & T reverted to the Gramophone Company, they had a stock of G & T soundboxes which they had to use up. I rule out the possibility that the soundbox is a later addition (when the original was lost) because the gramophone was sold to the dealer from whom I bought it not as a gramophone, but for the fine wood of which it is constructed. The dealer would not have added the soundbox, for he had no spares. Had the soundbox been replaced during its career as a gramophone (other than as an example of the cabinet maker's art) it would hardly have been replaced by an older one. The soundbox had not been touched for some time as it was difficult to remove. These facts lead me to believe that the soundbox is original. ((Editor's note. I once saw, at the home of a Reverend Gentleman, an external-horn gramophone; on the horn was a G & T transfer, while on the body of the machine was the 'Dog' trademark. On remarking this I was assured that this was exactly how it was purchased. I regret that I do not remember the soundbox)).

The (internal)horn is almost square in cross-section, and has no slats across the mouth of it. (An early sign). Because of the shape of the horn, which has two doors in front of it, there is a space at each side of the horn, as well as underneath it for storing discs; consequently there are two L-shaped doors covering the space. Immediately beneath the horn one can draw out a long narrow shelf, very useful for placing one's records upon, but giving the impression almost that the gramophone is a writing-desk, with the horn like a large pigeon hole, narrowing towards the back.

The speed-indicator is a metal dial with a pointer. On the dial are marked speeds 50, 60, 70, 76, 80.

The cabinet is made of inch-thick figured mahogany (the Gramophone Company called this "Choicest Circassian Mahogany") and stands just over four feet high. The tone (I have re-gasketted the soundbox, but the mica diaphragm is original) is very good - it had to be, to compete with the contemporary external-horn gramophone. It holds nearly 200 discs.

Next time you see a mahogany monster going begging, don't pass it by. Think carefully. Perhaps you have room for it after all.

((Editor's note. I indentify this gramophone as "Model DB" which sold for £50 . It had a brother, Model DA in plain mahogany at £40. It was the most expensive model of the Gramophone Model S at that time - and as an additional luxury, an index-book for one's records was part of the price. It has a triple-spring motor. Recently I saw the catalogue, and although the "Dog" is at the top of every page, some of the models in the pictures clearly show the "Angel" upon them!))

* * * * *

FOR SALE FOR SALE FOR SALE FOR SALE

The Book "Phonograph Construction" - 1923 - by E.M.Winterbourne. Very interesting.

\$ 5 - or suitable exchange.

W.Tregoning. [REDACTED] Shaker Heights, Ohio 44122. U.S.A.

* * * * *

FOR SALE FOR SALE FOR SALE some 300 Blue Amberol cylinders.

Bill Brott, [REDACTED] London N.3.

I will exchange four of these for one 'operatic' cylinders

* * * * *

FOR SALE FOR SALE Edison 'Home' phonograph. 2-min. Model C repro. Horn 18" x 24" approx. Floor-standing crane. Approx 30 cylinders. Apply H. Barrett, [REDACTED] Aylesbury, Bucks. phone [REDACTED]

by Sydney H. Carter.

Sussex.

1. Edison Standard Phonograph, 2 minute, in good order, with horn.	£9
2. Pre-electric disc records. 10" and 12" - 'Take your pick'	1s. 6d. each
3. H.M.V. Table Model Gramophone Mahogany cabinet, No.4. soundbox, as new.	£2-15s.
4. Electric playing deck for 78's with Garrard Pickup and Arm in cabinet with hinged lid.	£2
5. Amplion Loudspeaker with Oak flared horn. 2000 ohms.	£2 - 5s.
6. 12 Pathé 9½" records, all in good order	£2 - 2s.
7. H.M.V. Console Model. exponential gramophone in oak, No.5 soundbox.	£7
8. 2 minute cylinders individually boxed. "Seconds" (with few mildew patches) 18s. doz	
9. Set of 25 French Language and reader. Blue Amberol cyls (play at 90 r.p.m.)	£5
10. Dictaphone. Damaged from fall but has good reproducer, motor etc.	£1 - 10s.
11. S.G. Brown Model C2 Cygnet Horn loudspeaker. 2000 ohms. 1921 exhibit.	£1 - 15s.
12. H.M.V. early Open Horn Gramophone. Triple Motor with 12" turntable. Oak cabinet. Very heavy. Requires large horn.	£7 - 10s.
13. Collection of seventeen 5½" and 6" electrically recorded discs. Includes two single-sided.	12s. 6d.
14. Cut-priced parcels of 78 r.p.m. records. Callers only.-	
Bing Crosby	32 records for £1 - 4s.
Layton & Johnstone	20 "
Sacred, including Hymns, etc.	23 "
Instrumental soli	18 "
Dance Band Selections by Big Bands, 1930-40.	40 records for £1 - 10s.
Paul Whiteman & his Band	10 "
Songs and Ballads	12 "
German Course. New	7 "
15. Miscellaneous Disc Records 10" and 12" all at	1s. each
16. Edison Amberol Cylinders. Collection of 48 Records, all in original boxes and in new condition.	26.
17. Mounted sapphire stylus at .003 tip radius. Suitable for gramophone soundboxes, or old type pickups.	7s. 6d. (£ 1.50)

HELP SOLICITED. Lee Munsick [REDACTED] Morristown, N.J.) U.S.A.
is compiling a cross-reference listing of all mass produced music box discs and
cuffs (Polyphon, Regina, Capitol, etc.) and would appreciate receiving originals or
copies of original catalogues, etc. Will be published in listing form numerically
and alphabetically. Original lists will be returned.

FOR SALE FOR SALE. Thirty copies of the magazine "The Consensus and Review later recorded muclassical music". viz- 1960, Sep-Dec inc. 1961 al^l except Aug. 1962 Jan-Aug inc. 1964 Jan-June inc. 15s. the lot, or 6d. each, plus postage.

E. Taylor [REDACTED] London. E.7

PETS' CORNER. Two American women junk-shopping in the Portobello Road - "Which came first, Mary, Louis Quinze or Louis Quatorze?" "Goodness knows, dear, why weren't the French like the British and number their Kings".

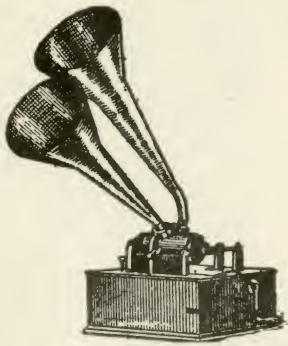
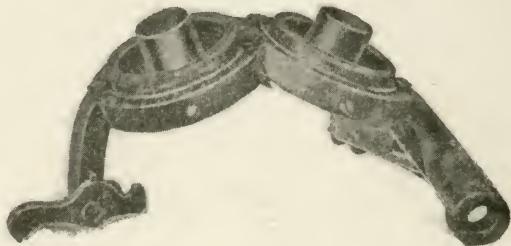
The HILLANDALE NEWS is the official magazine of the City of London Phonograph and Gramophone Society. Editorial & Secretarial address, [REDACTED] Bournemouth, Hampshire.



SWEET SOUNDS THAT CANNOT DIE: MADAME TETRAZZINI SINGING INTO THE GRAMOPHONE RECORDING INSTRUMENT.

On December 10 Mme. Tetrazzini sang for Gramophone Records at the Gramophone Company's City Road Premises. Mme. Tetrazzini was accompanied by an orchestra of 25 players, conducted by Mr. Percy Pitt. She sang for two hours, and successful records were taken of "Caro nome" from "Rigoletto," the Polaces from "Mignon," the Bell song from "Lakmé," and "Ah, fors' è lui," from "La Traviata," where she finished on E in alto. The recording instrument was in charge of Mr. William Gaiberg, who has taken records of all the greatest singers of the present day. Within a month's time Madame Tetrazzini's voice will be available in every drawing-room.

The Polyphone Attachment



The Polyphone Attachment consists of *two* automatic diaphragms mechanically linked together, so that the two styluses travel in the same tract of engraving on the phonograph record. The inevitable result is that the record is (practically speaking) reproduced twice over at the same time. As there is a separate trumpet to each diaphragm, the effect is a double volume of reproduced sound, and as the trumpets may be trained in different directions the sound is more perfectly and evenly diffused throughout the room.

Schallplatten

Doppelseitige grosse 25 cm.

» »

Januar Februar - Verzeichnis.

1907
Hans Müller